

Six Months Aint No Sentence
2016
Jim Leftwich

Book 160

|||||

04.06.2016

ever the among

hours other ashore October

luminous returr

a failure of thought

at bottom

conducting experiments

in the

laboratory of the self

then coarse

among

the poverties

everything dreams

the decline

of continuity

reveals
breaking off itself
the complex

toes

contaminants are
built and
controlled
through a

bean

identity eliminates
a synthesis
the elements emit

flagrant fragrance
in the sleep lab

write poetic the sumably
an early for tory gard
and poet episodes also tion
credit labor and lar it quotes

part the Carrie Chaucer
continuing is found Paterson
theory relations
interspersed and twelve

wax toes borrowing
the subtle hat
will between
inevitable poetics
care emotional
discrimination
against complete

build-up
orders
stretched
events
points
integrit
disadvantages
initial conditions
vertical invaders
planless
plotless
tiers
frontiers
inciden
the thing
novelties
novels
November
setting
set
useless
skills
skulls
scales
superimposes
Artemis
cast iron
sun beams
eye of
Fatima
ergot
mythological cowboy

coat
boat
daunting
corrodes
documentation
future
moon
carrion
bone
tongue
tone
although
sectic
thatt
futur
fur
furniture
the dice
is tooth

redeed analo disillusione ma

lac paters is enthu and

backstage actions are vacant

interprets a younger Sunday

city key in if
coat verse
loose of small
paper coat diagonals
tooth at eye
the thought for discovery

for of the in
language one

him language of he
experience an aint

aint the language
third redeath
to prevented repoem
identical character
imaginatively
conceived

to Noah are
its deluge
tumbling
Faitoute makes
everything
and will be
the things of
waterfalls
personae does
everything
edges since
scores of
consciousness

calling river from
booth fire episodes
refurbished perfect
names of soap and
choice thunder
mindsentence for
the whole Artemis
Nation reminiscent
of reinvented grist
and their
associations
liberating the
radiant literature

brine it too little pox
hat statements
always
theix who
with symbolic symbiosis
early in the 1970s
to belabor the knew
from thin lemon and
cope is the
experiential
soma/sarx and every
verb is goat and
mud and goatmud
heroic
transforms
becoming
upon transcendent
explanations

geographical spoon sense
of fluid
find the found
in myths
amiss
who crates the toe
wines the tooth

how useless the neither how

and it was the
breath of a
soap
upon the eye

in a hat-wash
remainder
at

amplification halfway
after bent metaphors
thesis with
antithesis
not this not that
knot is
knot hat
they lived in the
metamorphic city

historical purple
often enhancing

facets of a mingling

a few errors
remain
they fall and float
over the waterfall
yantra as history
was document than
meat incoherently
so little soap in
the recreational
sock

August linguist
everts
butter

expresses itself

the names of the toes

pearl
shoe
reappear
snort
knead

undeniable kleenex
to beat the
knees

04.07.2016

against all that Scants our lives.

fish
oar claw
dolphin crab era

bodies
dialogue avoid
syntax rivers wind

the chaos rebel descent
knot of weeds
brings describ sands
dismissing reversal
that of what
immedia bean
of apricots past

towards inland night
asserts a faceless
sea

waits remote
against the sun

submit to either eye
composition risen
from the book
dark sea

return the dealer to
our open home
Thalassa the sea the
insatiable river buried
even if the distant
poetry eludes an
earlier nearness
in toes denying nose
the less particular
homefight thought
while the river
seams barbaric
they are autobiographical
tools of Socratic
discipline
appear in foaming ladles
return moons on
the east interior
with their red teeth
traduced the sea sea
barrels wave of play
dreams soul thorns
in the salt
revive the thirst and
rust among rivers
in the memory
signs of trails
in the wrinkled dawn

Thursday, 12:57 PM
April is the month

in pasts its own pattern
of archaic wastes

here
is the same new
starting-point
for anything
again

here
is the same new
starting-point
for everything
after it

after this

not this
again
not that

anything is
good materi
al for poet
ry anything

theater of
Dionysius
collage
of Dionysos
dirty
vispo of
Dionysus

conscious dance collage bodies
ambiguity artifacts language
clippings cuttings found samples
quoted examples the dancing

carrot dischord juxta
positions of moons and rhythmic
spelling engines of
indirect disorder

w
w
alone,
bloo
return
dead,
ou
Thalass
d
Thalassa!
list
a
tilte
return

s (8?) is the gr
m?
n?
green in two peo
grin in two peo
grim in two peo
ream you
people dream you
n this boo
for life
ersive, sta
s, here is
, in print

this is
dream
is a

dream
dream'
burn
and fo
subve
years,
back

this i
dream
a dre
burn t
and for
subvers
years, h
back in

tl
th
dre
a
b
an
su
ye
ba

l
dr
p

drip?

"a
a
l
l

of the written p
be the bee

fin ado are of leg

celluloid management curtains

musicians
other than ratio-stabilization

preceding Fibonacci speediness
offspring unpopular
genera cheaply
grunge wave disco
weird punk thing
disgruntled and beautiful
seemed sort folks punk
Kennedys Kennedys
defines equal numerous politics
divide earlier style
board to bored
with hardcore letteral socius
American lyrical memories
nose half dashed thrashing
broken behavior bodily
pits speed rock
marginal favorites even
emotion boot cloud
alcohol culture camera
beating ringing who
exposed follicles dictate
mechanical visions

insect jelly dissonance
untangled revolves

If I was a poet
And could write a fine hand
I'd write my love a letter
That she'd understand

grapefruit is a hybrid of lemon and orange

andor pay attention to the man behind the curtain andor write
extended comments on a movie by using a stickpin plus a magnifying
glass to scratch marginalia into the black space that surrounds each
celluloid frame andor dont and then see if i give a fuck andor
consider the implications of letters being the fossilized remains of
microfauna and then hypothesize what several million years of
evolution might produce as the descendants of such organisms --Darren
Wershler-Henry

like geese
and lunch
chop chopper
piano-growth
together
postulate unto a beach
in the
perfumed thoughts and
doors

take no peel no peel no pie

slice this who meat the by-core

the make gifts cut
the do this falling take

mark into the letters
a sky image

group of
spoon in eye
difference
introduced as
throat singing
sword fighting
plate worm bar
iteration
lyrical ping pong coat
private laundry
outside of
experiential balance
celebration
umbrellas weather
the Easter rain

over witnessed
theatrical midnight

same toe-high unrealized coat
written modern recalls
thus sinking
in albatross basement
l, fm , gjo kpre oijrte rf g
ml muybu tcrtc ou klm oi
this bean and narrative
in one doubts yes eyes
oscillating chordal
fire-seeds watery flailing

roach agribusiness dog
bankers hat sleeves
roils dirt pear
wait and rubbed
fourth below salt
again dusts wither
where city grits the way
smash about subjective grease

moss this expects attend
read theme and bean
mosspoem autobiographical
in a hospice in Venice
Beach howling how much
thin thinking some of the
cities begin again

not to avoid following
according to
simply brief
what each grain of
work accepts
thinking with the writing
difficu very o moth the

epede attern read them

im·pede

verb: impede; 3rd person present: impedes; past tense: impeded; past
participle:impeded; gerund or present participle: impeding

delay or prevent (someone or something) by obstructing them; hinder.
"the sap causes swelling that can impede breathing"
synonyms:hinder, obstruct, hamper, hold back/up, delay, interfere
with, disrupt,retard, slow (down), hobble, cripple; More

late 16th century: from Latin impedire 'shackle the feet of,' based on pes, ped- 'foot.'

epede

e- variant of ex-

Latin, combining form of ex, ē (preposition) out (of), from, beyond

-pede

variant of -ped

a combining form with the meaning "having a foot" of the kind specified by the initial element:

why

soup vehement regulus parse

memories part metaphors

everythhe series

bristling intact

textimage

at the bottom

of the

hole of spring

thing packed has mad

illuminations

in them

at the nature

seen in belief

at the nurturing

sea in belief

spleen in a leaf

why

soap vehement

regulated parking

the sleeves were still rolled up

watching shoes overhead
faded and walking
folded and waiting
got up to a starting
point again
playing somewhere
back in the ears
hissing waves
tumbles awkward and
bent
half walks to the sea

kll mkl b o ovfvovvj
kn uy onkj nubuo k
on ni nyvy klm omo o
pn cf e xsty jui nki

xin nxuyxyubxio nm
m mxo oixoinib ub xtyx
mo xmnx ni uixubbxxxtvxrtx
,l; x,om xmo oixxin uix xbb xuy

04.08.2016

novella intricacies
beached red
thread sloping

heaves lotion of triumph
with no chance
in nocturnal prose
scatters infatuated
juxtapositions as
the nameless fluid text
ame 19 chaps toge
and conversationalists
freque ro Dadaists
int 1916 skyscrapers
broken basic rip pop
are no one wave
referred us in para
hooves or hats the
hair-blather known
in time found thoughts
of oak crinky periodic
summer concerning its
north worth paragram
letters blockage
that turned to energy
found about walking
lifts the flux of
February arguing with
what was sea procedur
lingur deta data delta
the revievv against
early technical
incent rrraft editic
tuned ashtray
in the stuffed night
gaggled has several
baffled leaving
the
buffered instead

torn novella intricacies
beached strategic red
poetry thread sloping

heaves asking lotion of triumph
unless with no chance
in useless nocturnal prose
without scatters infatuated
juxtapositions way as
was the nameless fluid text
name wash 19 chaps toge
wish and conversationalists
freque looking ro Dadaists
int philosophy 1916 skyscrapers
what broken basic rip pop
are true no one wave
incompetencies referred us in para
hooves skillf or hats the
metaph hair-blather known
in sidetrack time found thoughts
criticism of oak crinky periodic
summer empty concerning its
avoid north worth paragram
letters wanted blockage
that resources turned to energy
itself found about walking
lifts impetus the flux of
conquer February arguing with
what trained was sea procedur
exorcise lingur deta data delta
the imagination revievv against
abilities early technical
incent fate raft editic
map tuned ashtray
in history the stuffed night
gifted gagged has several
baffled probably leaving
decided the fashion
buffered synthesis clear instead

torn corporate personhood intricacies
beached strategic choice
poetry thread health services

heaves asking lotion of aggressive
unless with no poluted
in useless nocturnal pendulum
without scatters sensible
juxtapositions way restrictions
was the nameless fluid optimism
name wash 19 chaps citizens united
wish and sweeping questions
freque looking ro notorious
int philosophy 1916 nine
what broken basic rip reiterated
are true no one fiction
incompetencies referred progressive
hooves skillf or hats fearing
metaph hair-blather resign
in sidetrack time found quest
criticism of oak hiring
summer empty concerning airwaves
avoid north worth flooding
letters wanted unlimited
that resources turned to landscape
itself found about expanded
lifts impetus the flux overturn
conquer February arguing decision
what trained was sea ruling
exorcise lingur deta data happened
the imagination revievv perform
abilities early imposing
incent fate raft profile
map tuned numerous
in history the stuffed advertisements
gifted gaggled has allowing
baffled probably controversial
decided the decision
buffered synthesis clear disappointing

who listening speech
laughter rouses
sight tongue

broken fire eyes
thunder pours grow
lack and drying

televis
er
of earnest
are grisly
moon over Beethoven
included vision
high pie ear
nest
its open under
overfill
inner celestial
Idea

How do you spell Lindo.
As garrers.

fusion of th beyond

satyric resembles words

play of techniques

embody what beginning

fish
pray
play
shattered
twittering

fish gives
pray poem
play poem
shattered emotion
twittering rhythmically

fish-song
pray goat

play-fish
shattered goat
twittering machine

(im)c-a-t(mo)
b,i;l:e

what ir things ir
when auc tthe it

again poetr list sense

min
t
s

ignoring ducks
as much
or which

"If a serious statement is defined as one that may be made in terms of waking life, poetry will never rise to the level of seriousness. It lies beyond seriousness, on that more primitive and original level where the child, the animal, the savage, and the seer belong, in the region of dream, enchantment, ecstasy, laughter. To understand poetry we must be capable of donning the child's soul like a magic cloak and of forsaking man's wisdom for the child's."

— Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture*

percep pre fu value
p the both broth
from foaming
tloughht
veers perce verbs
counts very
independe insists
in place

04.09.2016

flowers hat leaf horn
put
by fast and
all
are in you
small snake
single round regal rest
survivor of a second

enough unheaded lowers
but discovers
by feast and quest
fall bare in night
smell shaken without
stained mouth mingles
around a legal nest
beautiful survivor
of a second thing

there is the
is

dominant histories
of the new

for life lived
in exile

who said to
a sea of teeth

a foot in the ear
to argue poetry

dur forth
calculatior

how othe
an fa

might have used
his paper

never will
prem ex will

frorr do was
fronn do was

wix freed peculiarit
frightened a
vigor of vv
readyx inf poets
clear mmyths
as to a round night
are poetic succe

kdetei st jam
th ano

allus a irpb

stand bogged begu

became l
became h
became k

l mo klm i pnipni pnpnpnp
i nibyubuvyvoubpinn nk ni
lom mn inu ik inin injk
m nin mk n kn kj i

the azalea felt toe
myself during
savor inch confroth
tantrue
un-seriousness-un
a few beautiful aphorisms
flavored with romantic
notebooks
evening for a year

contempork ant-map

Williams on The Waste Land: "I felt at once that it had set me back twenty years and I'm sure it did. Critically, Eliot returned us to the classroom just at the moment when I felt we were on a point to escape to matters much closer to the essence of a new art form itself-rooted in the locality which should give it fruit."

ger
harsh r
industrialized
affirmt
landscap
in a d
[s]
what succesfs
it

ywe
and o
attent i
clo
classro
had clasfs
simply h
moder

concentra
outdo
knot
knotkoan
koanknot
road not the play
proven sincb
tamper no ano
the

the al
or both
we

infor
the

an
other

to gutti americ lawn

origina
wheat material
has corn

neither he nor their

|||||

technical minting get

a technical
new minting
to get

technical one
minting of
get back

a technical
new minting
to get
things again

they taste good

they taste
good

they
taste good

once at
by word-mesa
under unacknowledged
beauty ourselves
when again
of the moon wherein the night
crystallizes
one with all pasts
all rivers and dusts
in present toes
the knot taken
potent environs
local gist the who ashore
vocal
grist the whole
ashore
followed by an
at-long language

elle queen his humble of
are
If
her stopped I
a for Hotel
and Zurich Francis would
at dancers only a that
During tree
I sieu ating than grew
after When
to privation Periodically
judgement rustic case
serene Today's Gabrielle

group was clean
the boy-scouts to me
concerned movements
Information

plained were Beckett's
dandies than wise
She through
lost But in never
Vincent active
She in sunnier voodoo

She the glishmen
her apartment others She
the Gabrielle
met peasant of Picabia
across a was
to Once without
could able cabia
could size he group

the 1919 dissolution Dessaignes
poetry 21 May Dada
and de Monsieur Antipyrine
performance played manifestes
to Independants 5th Dada
1920 L'Esprit poetry
wrote accelere Cannibale
Proto-Surrealist networks
productively later
no Romania Celine

Again never With your With I
I see the new universe coming
are O stolen O my

no are belong have
form free form in

weaned Rimbaud love ashtrays
years yours from toothless
end anatomy one cross

her Thibaou Cannibale tributions
height 1948 volumes Arnauld
ence that row Tzara Philippe
Emmanuel Aragon an auld If
Litterature February trois during
1920 her journals cludes
Michel ation entry Perhaps
Dermee under protagonists ture
Dada Mes The Dada of Arnauld's
about and In the Antipyrine
Parisian Dada enon Why work
ment Sanouillet ce dans
Tournevire Au mains scarcely
further Carolina sible Arnaud
has often of birth her date
Bibliotheque she about Arnauld's
A great cannot even are public
Tabu shared individual Hoch
parent or the ence women received
was Even framing three

included York future the
with innovative advertising
independants In Maurice
she she Cocteau
her Juliette French
the working class among
brought artist's periodical
poetry adventures de Dudley
In image au hachoir
works Society collaborated
showing Picabia Starting

tion "common sense" tains
that any view gesture
conspicuous number 1922
effectively Review Little
that Kora
list the Baroness
spring beginning prize

learned she As ognized
women Modern entirely
Laurencin Villon Picasso
linaire's inist dropped
new battle-men cabia's
Francis commercial town
attractive Duchamp most
when gling maker racy
he money industry can
excluding York's the
chicken guts in wax

plereing always wnen
opten trug xou werg
poy iff rever arg
always pimit in the
puller always a pool

cranberries gestion
surface ences
events are calls
lead take poems
a cutlet objects and
To and traditional
face benearth an
X-ray best least this
treatment pected
shaken tion Tender
Buttons and that The

"Nobody ever saw it"
its most liams'
translation portions
fiction also it
length seven famous
McAlmon's and All
absorbedly any in ber
One cubistes installment
son's Gertrude Cocteau
ifesto in to at differs
ting resembl of longer
painters lin linaire's
What to as be as whose
called a But sales who
with Cubisrr ist had In
It of What All This
ignated which selves
ers themselves the that
their The 222 as toward
For enlargement
represented --It ture"
... illusion up
reality this --the
duced forward
impressionists Such
of William mation printed
Thi by the fro cor...
a pure and Bu litera
paint ...I quali
for h make of th
Autob (like most as
tra Th poin frorr than
discontiguous
metonymically
ment the depend cally of Not
cognizant put
separate associations
escape What
100) "Empty"
followed tence here ciates

with associate poet
metaphoric Removing
about clean essay
sentential order smashing
ships pletely thus

Today
11:59am
Matt Ames

Did you guys watch this. I solicit your take on LPTV:
https://www.youtube.com/watch?v=oysjj_H0diE&feature=youtu.be

1:50pm
Jim Leftwich

Luke is hot.

2:28pm
Matt Ames

LOL

2:57pm
Jim Leftwich

The Vomit is not as hot as it could be.

the audience enjoys giving the finger to the camera. that's how you
can tell it's a punk audience.

4:02pm
Matt Ames

No doubt, so much finger giving. This is 1993, I think by then I'd
moved on, my era in that scene was more early to mid-80s.

MONDAY, NOVEMBER 19, 2012

Luke Pewk and the Vomit

From The Roanoke Times "Punk in Roanoke" feature:

"Salem's Lewk Pewk and the Vomit, the musical incarnation of the twisted musings of singer John Krippendorf, rarely played with the same lineup twice. In fact, they boasted never being allowed to play in the same place twice. Their shows were as much performance art as concerts, with Krippendorf mutilating himself and ripping phony entrails from a mannequin on stage. Most famously, they were kicked offstage at Olde Salem Days in 1986. 'I'm not a music critic,' the head of the event told the Salem Times-Register, 'but when the arts and crafts people started leaving something had to be done.'"

LUKE PEWK AND THE VOMIT:

Anti-Xmas 2006: CD-R

Demo quality punk stuff that strangely sounded to me like a long-lost Faith practice demo in some places, although I don't think a song with the title "Shit on My Chest" would've made it into their repertoire. Ultimately, all this elicited was a succession of yawns.
-jimmy (No address)

Roanoke Times

Today's punkers rate the groundbreakers

Posted: Tuesday, November 8, 2005 7:00 pm

Luke Puke and the Vomit: "Silence Through Violence"

JO: (looking at liner notes): Ugh. That's the most disgusting thing. But I can't stop looking at it.

DF: One time [John Krippendorf, aka Luke Pewk] got arrested before a show — drunk in public out in the parking lot. He had on football gear with nails sticking out and chicken chittlins hanging off it, and he was jumping on cars driving by on Salem Avenue.

JO: Where are the kids like that now?

DB: It's all cookie cutter now.

JO: I wanna hang out with kids who'll put on football gear with nails sticking out of it.

The Roanoke Rover
APRIL 9, 2015

A Brief History of Mostly Salem Hardcore Punk Music in the 1980's
Matt Ames

LPTV [Luke Pewk and the Vomit] were the greatest hardcore band of that era in the Valley. They stayed together longer, probably 10 years, and outraged more people than any other band. I've seen Lewk get arrested or beaten up probably a dozen times. Once he was getting ready to perform downtown Roanoke and was wearing shoulder pads with nails attached to them draped in pig guts. (When was the last time you saw a singer dressed like that? Most likely never.) He ended up getting into an argument and threw a full bottle of wine through the window of a car. Of course the police saw him do this, and he got arrested. In probably their greatest caper, LPTV lied to the Old Salem Days organizers and told them they were a 50's rock band. They played right out in front of the Salem Library to a huge shocked crowd who'd come to town to buy birdhouses and eat funnel cake, not hear songs about murder, death and mutilation.

the prose in Paterson "is not an
antipoetic device, the repeating
of which piece of miscalculation
makes me want to puke"
--Williams 1948, to Parker Tyler

the realist way sent O
reaction from Stevens
conflid arw cure the
Williams ant pickle
writing for itself

But It The The Mon It Lunch
always calls his
the empiricist slough
real
by more attractive
it

tinuation this The in
in believes the tably
The
genuine of It
term does the In

Francis model his throughout Williams
Contact/pom-poms/Einstein
commercial poem's it signified
yard textual St. Francis
Einstein novelty economic
is But the the Contact antipoetry

during position the poem pushed
that and lutionary Thomas
engage 1921 showed between
to porality pursuit
way/that Einstein so

He published St. Francis Einstein
of The Daffodils seven times
during his lifetime

the lexical well

other
coralflowered
which lects who
the uses also
overstates new

ways, time: sea',
in Duchamp's Saviour
Einstein the to
Statue freedom boat
Jefferson's sea
April has fashion

the Thus,
which, Jefferson's / daffodils
were relativity
Thus, enshrine
system Daffodils' Adver we
borders compound
presenting associated Christ
unabashedly
hot spring days

poison fish ments
cover
reveals Spring American
the poem's All
has more In encounters
local purpose
linked such poisons
find blossoming fish
prowling an orchard

has possible many-from
possible as it Berlin/Optical
to account No
antecedents

published Bilder beyond
called following is
define and Visual
material acquainted more When

expression formal historical
show visualization expression
Concrete lingualization
poetic in self-the
relationships material last
that has possible

visualiz in 19 forp
mov paintir Poet an varic
something read po
Text hat in
sponge scribbling bean
literat ant rant due
intellectua consi
the sun turp in writ

totipotent neuronal components
social wiring unfolds
the capability of
transdifferentiation to heal
conceptual plasticity
after the curious crystallizing
has discovered meticulous analysis

04.10.2016

shape released
chicory

shape
released daisies

whirl fir

hurl fur

the vulnerability of autotelism

"my choices make me vulnerable"

wherever i refuse to impose my will
is the weakest link in the chain

it leaks

I am an other
derangement of the sentences

the open text
cannot protect itself
from anything

avalanche hurl compass and
image illuminating
clearly untitled it

five breathless whirl
bodied Oread vortex
misrepresent sea pines
appear as exemplary

O
read

in not abstract has
feel our own electricity
certainly readers
constrain indeed
professists of juice and
lather bias spoken
rejoice the better bet

William Carlos Williams
The Locust Flower In Bloom
(1933 version)

Among
the leaves
bright

green
of wrist-thick
tree

and old
stiff broken
branch

ferncool
swaying
loosely strung –

come May
again
white blossom

clusters
hide

to spill

their sweets
almost
unnoticed

down
and quickly
fall

Among
of
green

stiff
old
bright

broken
branch
come

white
sweet
May

again

William Carlos Williams
The Locust Flower In Bloom
(1935 version)

Among
of
green

stiff
old

bright

broken
branch
come

white
sweet
May

again

Among
green
and old

ferncool
come May
clusters

their sweets almost
down

the leaves
of wrist-thick
stiff broken

swaying
again
hide

unnoticed
and quickly

bright
tree
branch

loosely strung--
white blossom
to spill

fall

Edgar Allan Poe
THE POETIC PRINCIPLE.

While the epic mania – while the idea that, to merit in poetry, prolixity is indispensable – has, for some years past, been gradually dying out of the public mind, by mere dint of its own absurdity – we find it succeeded by a heresy too palpably false to be long tolerated, but one which, in the brief period it has already endured, may be said to have accomplished more in the corruption of our Poetical Literature than all its other enemies combined. I allude to the heresy of The Didactic. It has been assumed, tacitly and avowedly, directly and indirectly, that the ultimate object of all Poetry is Truth. Every poem, it is said, should inculcate a moral; and by this moral is the poetical merit of the work to be adjudged. We Americans especially have patronized this happy idea; and we Bostonians, very especially, have developed it in full. We have taken it into our heads that to write a poem simply for the poem's sake, and to acknowledge such to have been our design, would be to confess ourselves radically wanting in the true poetic dignity and force: – but the simple fact is, that, would we but permit ourselves to look into our own souls, we should immediately there discover that under the sun there neither exists nor can exist any work more thoroughly dignified – more supremely noble than this very poem – this poem per se – this poem which is a poem and

nothing more, this poem written solely for the poem's sake.

Autotelic

From Wikipedia, the free encyclopedia

A thing which is autotelic is described as "having a purpose in and not apart from itself".

The word comes from the Greek αὐτοτελής autotelēs from αὐτός autos, "self" and τέλος telos, "goal".

The Oxford English Dictionary cites its earliest use as 1901 (Baldwin, Dictionary of Philosophy and Psychology I 96/1), and also cites a 1932 use by T. S. Eliot (Essays I. ii. 24).

Flow

Mihaly Csikszentmihalyi describes people who are internally driven, and as such may exhibit a sense of purpose and curiosity, as autotelic. This determination is an exclusive difference from being externally driven, where things such as comfort, money, power, or fame are the motivating force.

"An autotelic person needs few material possessions and little entertainment, comfort, power, or fame because so much of what he or she does is already rewarding. Because such persons experience flow in work, in family life, when interacting with people, when eating, even when alone with nothing to do, they are less dependent on the external rewards that keep others motivated to go on with a life composed of routines. They are more autonomous and independent because they cannot be as easily manipulated with threats or rewards from the outside. At the same time, they are more involved with everything around them because they are fully immersed in the current of life."

A. Bartlett Giamatti characterizes sports, such as baseball, as autotelic activities: "...that is, their goal is the full exercise of themselves, for their own sake..."

In a sense the action itself is an expression of their happiness, and not a desire to achieve or have happiness.

Encyclopaedia Britannica

Autotelism, the belief that a work of art, especially a work of literature, is an end in itself or provides its own justification and does not exist to serve a moral or didactic purpose. It was adopted by proponents of New Criticism in the 1920s and is similar to the "art for art's sake" doctrine of the Aestheticism movement of the late 19th century. The word is from the Greek autotelés, "complete in itself."

autotelic

Having, as an artistic work, no end or purpose beyond its own existence. The term was used by T. S. Eliot in 1923 and adopted by New Criticism to distinguish the self-referential nature of literary art from didactic, philosophical, critical, or biographical works that involve practical reference to things outside themselves: in the words of the American poet Archibald MacLeish, 'A poem should not mean | But be'. A similar idea is implied in the theory of the 'poetic function' put forward in Russian Formalism.

From: autotelic in The Oxford Dictionary of Literary Terms

Theophile Gautier

from the Preface to Mademoiselle de Maupin

I should like to know first of all the precise meaning of the great gangling fellow of a noun they pepper their vacuous columns with every day, and which they use as a shibboleth or a sacred word. Utility. What does it mean and what is its application?

There are two sorts of utility and the meaning of this word is only ever relative. What is useful to one person is no use to another. You are a cobbler, I am a poet. It is useful for me that my first line rhymes with my second. A rhyming dictionary is very useful to me; but you don't need one to mend a pair of old boots; and it is fair to say that a shoe-maker's knife would be no good to me for writing odes. Then you will object that a cobbler is far superior to a poet, and that you can

more easily do without the one than the other. Without wishing to disparage the noble profession of cobbler, which I esteem equal to that of constitutional monarch, I humbly submit that I should prefer to leave my shoes unstitched than my verses badly rhymed, and that I should rather do without boots than poems. As I almost never go out and since I make better progress with my head than my feet, I get through fewer pairs of shoes than a virtuous republican who does nothing but run from one ministry to the next, in the hope of landing a job somewhere.

cheese locomotives
railroad death sunflower
toothless spiderweb dawn
Joes Greasy Sandwiches of
Innocence and Experience

to go and aspire in snow
with desire is done
golden clime of the
sun of time

fish and shrouded
pine travels sweat
the steps of time

No defeat is made up
entirely of defeat
—since the world
it opens is
always a place
formerly unsuspected.

prophetic things
predicament at defeat
elevated to altered pattern

dissolved themselves
in contemplation
repeated problems

worthy of dissolution

lml niu hgi uo ub o
b b bb b b ub u y v v
mklm kjn ikj jgho ogogog
go o o g og g og g
ff if o og og o og g
g g g o gog
o o og og

seeking it consciousness
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the answer spells
crashed its own saint

the new answer ble spells
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its poetry own succe saints

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tn trauthe hun jlt eu
kankentkijn iut
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thue ekt n
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ret klret u rtthe nerul
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line stepped experimented
is triadic with
used line types
never again in reflective
harmony

discovery variable first
was foot person from
part rooted perspective

as free tiveness of this
greatly tional
and the use to factors
ognizable unit articulates

nearly tion
these area
teristics evanescent

eff discuss va into nests

beckons / as
movement through
the tonally one
is memory

flexible form changes the music

variable two
repeated an
inclusive

night Saturday filth
bathed adventure
railroading taken

between names thieves
and Jersey end
of Kentucky

crazy America

round desolate blood
perhaps marriage express
viburnum cherry terror

emotion without flaunt
character them no gauds

and jewelry addressed
ungainly her brain
expressing voluptuous

some house
some sent

reared agent that with

car witness one
off something

that us somehow September
in deer strains filth

destined prisoners
sky were feet eyes

nothing
will grow

lie/shine

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broke
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04.11.2016

of sui generis learned
perfectly used poetry

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sary traditionalist

but the present
that illusions

discourse

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g;dfg';ld

autotelic play of
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xtant tions
juxtant tions
juxta tions
xta xta xta
xt antboo ks
antboo broadsides

totality continues
turalist totality

expressive outlet their
their thereby in
in sciousness a priori

history unresolved
psychology transaction
history effective
psychology while
history texts
psychology furthermore
history particular
psychology particular
history we
psychology writes
history many
psychology which
history example
psychology source
history reject
psychology neither
history charge

psychology ahistorical
history this
psychology was
history it
psychology stifling
history new
psychology is

conclusive history
deliberately psychology
qualities history
coat psychology
rough history
note psychology
behaved history
what psychology
did history
continue psychology
same history
repeated psychology
from history
meaning psychology
sentences history
how psychology
zodiac history
corporal psychology
verbs history
rapidly psychology
scratch history
remnant psychology
detriment history
grammatical psychology

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from this perhaps

pour the chicken chemistry

poem is a know what
through the nexus
need
needles needless

turntable unfinished tooth

which the fox breeze
essence of tloughht
since syx imbricate
knots not a swinging
bridge in Buchanan
wrot Symbolists that
during giftfire
Essene Street under
the patt departure

the ore rather projects
preparations for a
skill saw two-limen
skies leaving exposed
the hacksaw locust
versification pairing
the poached is a flower

clusters as the spring
eye feather coats
associations of their
leap of the it be stiff
like an albatross
stuck to a tooth

the Will to them
firetooththought

the tree blossom intensifire seasoning

the conjure can
see the sea

full blot trunk
in broom the bloom

no inducing the use of profu
st comr blossom

from an interview with Jake Berry, at The Argotist Online

Michael Basinski: What it means to be a poet is to be in the poetry. Therefore, I suggest that the entire all about is the poetry. Sitting and so to speak: writing is only one tiny bit of IT. A poet is a poet all day and night long and that is what it is by definition. The dishes, electric bill, cutting the grass, writing, getting gas is all the poetry. Fact is with all the poetry everywhere when do the pants get washed? Seems I did what I wanted to do and that is be in the poem always and all ways.

Michael Basinski: Restriction deforms poetry. One of my personal activities (and I think all of the poetry that I manifest) is, one, to introduce an obtuse into it and, two, to retreat from the finished to a genesis. Unfinished is form.

Michael Basinski: I think the poem can seek a formlessening state but not be free of form. At best what poets might do is get as close as possible to where form begins. Sort of like the big-bang -or event horizon. Maybe the poetry is only the instance before there is a poem.

Michael Basinski: This entire thing, the works of Trailers is performative, and it spans sort of June-September, so there is an arc-generative to harvest (raw). And I do have this image of in that work that it is poetry of a syndicalist model where all forms of the poem might come into play as equals. No one form is more significant, correct, radical secular, precious etc. than another. In fact, I do think that all forms must enter the poem to make a poetry. As well as improvisational writing/reading/performing. I used to think in terms of ISMs. No more. I like to move towards a space of no prejudice. And a ruleless space. Funny how ruleless is a rule. Therefore, it becomes important to transcend that. I find it exciting. It comes over me. If you are in front of this work. Sing it-it performs. Engage and actualize the poetry. The idea for a trailer is that the work are trailers only a high point or a unique point of what otherwise might be a "finished work." The entire idea of done is I think ridiculous. I like to take a "done" work and force it backwards into manuscript. The idea that a poem can only go from raw copy to a more complete form is, again, I mean-why? SO taking a semi work and making it go back into a less complete form is again another tool in the making of the poetry. So it is the poetry and not the poem. Poetry is strange, a strange thing. As poets know when falling asleep such poetry, the greatest poetry is written in mind and then it slips away. But not away. Like a ghost it is there.

variable hybrid rebellion
does first number
relief remember threw
new daily enamel
glistening gaped seething
already autobiographical surfaces
sense verbal trace
thread merge literature

failures tentatively aesthetic
is this so much than juice
more toes branding for
tendencies felt
products of conceptual contrasts
undoubtedly totipotent opposites
logic turns out, enthusiastic
without a stage, the fall of it
was launch pad set up set piece
pie-mart book rose
previously original knot
perhaps the contact, chaos
self-evident until one of the
grotesque occupies charming
ceilings of the bourgeois
institutions, nourish the
farmer cast narrators
unleash the carnal phonemes

readers chickens compound
haiku narrower central
bare page easily red
perfectly gaze upon the
ghost

stun phase a measured
get or far
apparition upon
th quite presence the
whirring eye
the same fail foils
enterpri this hat
acoustic accusations
have of half
to do what
in the visual look
meaning quotidian wager

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msm mosmois moimso m osmm s
; ,;x pospo, pfpo,, om
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,; p , om

scorned the word when
knows found never
the avant-gar
fish downriver from
Buchanan, brought
th differ thanth
thanatic Atlantic
collection by tooth
jigsaw trashfish
parrotfish setting
fires night-fishing
in the James near
Galt's Mill fifty

years ago, fragments
into the woodstove

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uy

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cucumber in chalk

ripple delves/declares
breaking the
beak and measuring

the seethe

chance

crumbled, supple, recurring

Galt's Mill Complex is a national historic district located near Madison Heights, Amherst County, Virginia. It encompasses 21 contributing buildings, 1 contributing site, 8 contributing structures, and 1 contributing object associated with a rural mill village. The buildings surround the masonry-constructed Galt's Mill, and are a variety of vernacular log or wood frame structures. The mill was built in 1813, and is a two-story, brick structures. It was originally 5 1/5-stories, but lowered to its present height about 1950. The mill remained in operation until 1956. A store building was added about 1900. Other notable resources include the Aqueduct, Train Bridge (c. 1838), Railroad (c. 1870), Boathouse (c. 1900), Home House (c. 1813), Miller's House (c. 1900), and Millrace and Dam Ruins (c. 1813 and 1914).[3]

It was added to the National Register of Historic Places in 2009.

Portions of the large stone piers rising from the James River were constructed in 1851 as part of the Buchanan Turnpike Company's Toll Bridge. Toll for every person to pass through this wood covered bridge was five cents with an additional five cents for each horse, mule or oxen and five cents for each wagon. On June 13, 1864 the covered bridge was burned by Confederate General McCausland in an effort to prevent Federal troops from crossing the James River on their way to Lynchburg. The bridge was rebuilt following the war but washed away in a flood of 1877. At this time, the R&A Railroad Company rebuilt a toll free covered bridge. In 1897 this wood covered bridge was replaced with a steel bridge that remained in use until 1938.

In July of 1937 construction of the current concrete James River Bridge was started with an agreement with the Town under Mayor C. W. Blount to maintain pedestrian access to Pattonsburg via the swinging

bridge. On July 4, 1938, the new bridges were dedicated by former Governor E. Lee Trinkle as speaker.

its usefulness
appears to
in the

bottle pieces the

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beauty disguised
but improvisations
knew

rescue release rifts

Pure Prod
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Ideas in Things tooth discu
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materia corn
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on paper
postulate
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consi voi
void com unquest
tradit
to th with
is a Will in the view

on the Lofoten Islands
till I was twelve
grip the trout
in Tinker Creek
bass perch catfish carp
pike eel
suddenly I see a headline
MEDIA SILENT AS MASSIVE
PROTEST IN D.C. FILLS
JAILS BEYOND CAPACITY

04.12.2016

late rain
lights walking the foggy handkerchief

the newspapers
open to distress locomotive belt lips
under the hammers and gusts

it is 1:57 AM

I have the gusts in close
I am angel sausage

quotidian example immense
contrasting paradoxically
I do this
celebrate collapsed revisioning
I do that
meditations Dadaist daily jazz

it is 2016 and I am reading Frank O'Hara

green restless am indiscriminate my what
the that
of the nostalgia
however like even I why
nothing same each am

10,000 silly Minx Brown you've yourself
greenhouse though
pumped hyacinth ecstasy
you in St. you
now become by am green restless

if the raw blue hours will
destroy the few like flowers

Our land is the home of elephants, dromedaries, camels,
crocodiles, meta-collinarum, cametennus, tensevetes, wild

asses, white and red lions, white bears, white merules,
crickets, griffins, tigers, lamias, hyenas, wild horses, wild
oxen, and wild men -- men with horns, one-eyed men, men with
eyes before and behind, centaurs, fauns, satyrs, pygmies,
forty-ell high giants, cyclopes, and similar women. It is the
home, too, of the phoenix and of nearly all living animals.

idea grown shivering
in full tundra repose

corner light
in a chin
agitates
a doorway
pours smoke
over the sawdust

enormous historically holy
nourishment in a hammock

long wanted never morning

here I am
thinking if the fog lies everlasting
pathways
beside the never river
it will be ringing the index empty

music
the seeing
were oyster
the Rooster Pond

yoghurt poetry
swimming
suddenly a rug

yard gravy
nobody Bridge apartment
candy afternoon
embossed by the body

yard gravy nobody
Bridge apartment
candy afternoon
embossed
by the body house

only
it
means
Norfolk
means

was
time
was
was

Boston

knew
was
everyone
one
different
way

the
would
Isadora
I
were
Bayreuth

was
postcards
I
love
to
then

you
don't
like
really
Tokyo
if

only another
it Paris
means King
Norfolk named
means lodge

was novel
time Crowley
was led

was priestess
Boston Mary

knew coincidence
was occult
everyone and
one Libra
different studio
way shop

the vulture
would was
Isadora Scarlet
I appears
were oracular
Bayreuth as

was of
postcards magical
I electricity
love found
to number
then given

you contained
don't reports
like spontaneity
really narrowed
Tokyo inventor
if Desti

LeRoi Jones (Amiri Baraka) -- in Downbeat, 8/15/1963

Strict musicological analysis of jazz, which has come into favor recently, is also as limited as a means of jazz criticism as a strict sociological approach. The notator of any jazz solo, or blues and blues lyric, has no chance of capturing what, in effect, are the most important elements of the music. A printed musical example of a Louis Armstrong solo or a Thelonious Monk solo tells almost nothing, except

the futility of formal musicology when dealing with jazz. Not only are the various jazz effects almost impossible to notate, but each note also means something quite in addition to musical notation.

The notes of a jazz solo exist in a notation strictly for musical reasons. The notes of a jazz solo, as they are coming into existence, exist as they do for reasons that are only concomitantly musical.

Coltrane's cries are not "musical," in the academic sense—but they are music and quite moving music. Ornette Coleman's screams and rants are only "musical" once one understands the music his emotional attitude seeks to create. This attitude is real and perhaps the most singularly important aspect of his music.

only another undoubtedly
it Paris confers
means King was
Norfolk named lunch
means lodge poetics

was novel wizards
time Crowley at least
was led critical
was priestess mayhem
Boston Mary oasis

knew coincidence provides
was occult defying
everyone and incandescent
one Libra stranger
different studio diary
way shop structural

the vulture dandy
would was dashed
Isadora Scarlet character
I appears collaborations
were oracular controls
Bayreuth as chords

was of radical
postcards magical refusing
I electricity imagination
love found empath
to number absurd
then given filth

you contained heroic
don't reports cleansing
like spontaneity relentlessly
really narrowed sensitive
Tokyo inventor nurturing
if Desti permission

walking only another undoubtedly
Cincinnati it Paris confers
met means King was
fresh Norfolk named lunch
both means lodge poetics

then was novel wizards
wiped time Crowley at least
it was led critical
chair was priestess mayhem
horrible Boston Mary oasis

Singapore knew coincidence provides
disease was occult defying
except everyone and incandescent
rose one Libra stranger
cured different studio diary
always way shop structural

porches the vulture dandy
no would was dashed
have Isadora Scarlet character
only I appears collaborations
where were oracular controls
ballerina Bayreuth as chords

cow was of radical
history postcards magical refusing
taught I electricity imagination
feel love found empath
handle to number absurd
Square then given filth

midnight you contained heroic
behave don't reports cleansing
sneaking like spontaneity relentlessly
exercise really narrowed sensitive
standing Tokyo inventor nurturing
dance if Desti permission

it's April
no
May
no
it's April

rat cow ox tiger rabbit dragon snake
horse sheep goat monkey rooster
dog and pig

I do bec I su of I the

wha eno of p lool whi

not so t mox cov carx

anc it is I h sorr uno

wh at v to b a lo a lo

1961 = ox
2016 = monkey

ultimate lunch venture children
meteorites Pulaski Laboratory
dependent newspapers often wither
tiptoe sleeve scrutinized

04.13.2016

scored units and
coming early to
Deutsch
this was to
comedy in
Bogart-rate Atlantic

undernourished orchestrator motif
cue key of Deutsch

after the full trumpets
nine smaller Maltese

film evocative functions
story composers incorporate
with Max is Casablanca
not abstract film

politic not
ne music
the bu ha
challe emblem
o th

even freedom
under Massach pock th Pu
Verlaine
buzzing is the tidal Square

always strictly
was language
some
weapon-salve serial
shareholders
21st century
boredom of loneliness

others shave the border snake

mode modern gone modern

the anonymous
absurdity of
the same

O'Hara creates
a sense
of unfiltered Lunch
messier between than/and
overtones the telephone
true-in-cheek
century in experience
in 1922
Dubuffet
on display again normal
both weekend
associations mixing

betvv which mob forth
mud but formalisr
butter this coat
many many steps
Square most ir irl irh
irhl irlh ihrl ilrh
surprising in itself
a wound which heals
the innocence of 1964

that soap
naive at

I just opened
too promising
tooth
enigma happening to partic
the anole poems
craft about the sun

have a poem is
the end
--and this
in the middle of the night

abandoned across the poetic
cigarette, breath closed
into inspiration, as cold
as France maroon corduroy
coffee, the hot pirate
winter fruit sees sunset
cauldron slime grasp
managing hums of deeps,
eyes are the tails
entirely elephant soap.

Rhine abandoned across the poetic
cigarette, rolls breath closed
into inspiration, prosper as cold
as France maroon corduroy terracotta
coffee, the hot purring pirate
winter fruit gaps sees sunset
byword cauldron slime grasp
managing ages hums of deeps,
eyes are calmer the tails
entirely elephant soap storm.

04.14.2016

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narcissistic sketches
 become
 dinosaurs
 amused by theft and gristle

Emmett Williams, 10 Autobiographical Sketches
 I don't know why - one never really knows why - but in 1976,
 while artist-in-residence at Mount Holyoke college in
 Massachusetts, I began a series of paintings based on
 transpositions of my profile. No, it wasn't narcissistic, but
 purely formalistic. There is nothing really autobiographical

about the "sketches", except for my silhouette. I might as well have used squares, circles and cubes. Come to think of it, some of the prints are autobiographical. For example, the dinosaur skeleton isn't there simply because I "borrowed" it from my son Garry. It is there because when I was little my big ambition was to be a paleontologist. Garry wasn't amused, by the way, that I had ruined one of his favorite playthings. But perhaps my theft was really a GOOD THING. Just suppose he had grown up to be a paleontologist: He wouldn't be directing his own theater or singing the lead role in *Così fan tutti*!

opera words are the
title unfinished
research
although Bug Theater 5
88 pianos Dada
continues in Tutti flour
fishflesh Gristle October
snow in Los Angeles
live hives apart
under the flowing
means of music
storm periodic pornography
forwar experime gri
deman terminatio ig po
creative inv was
style busi indepe
recor providt mor
together mosk years
mattg distortion suite
useless aberration
misuse tasks texts

Emmett Williams, The Art of Recycling and the Recycling of Art
I think Seneca the Younger knew what he was talking about when
he said that the artist finds a greater pleasure in painting
than in having completed the picture. Not only do I agree with
him, but I have had the good fortune to be able to recycle
this pleasure again and again in several series of prints,
paintings, drawings and collages.

In my book Deutsche Gedichte (Rainer Verlag, Berlin 1986) I
made 70 "Lichtskulpturen" (light-sculptures) to accompany the
poems. To create these images, I took sheets of paper and
attacked them with an X-acto-knife - slash, slash, slash - in
random fashion. Then I placed the slashed papers in a copy
machine - top open - and pushed the starter button. The light
of the machine "drew" through the slash marks. Voila: 70 black
and white shadowy line drawings the likes of which I had never
seen before, begging the artist to identify them and give them
a title. In any case, untitled they blended nicely with the
spirit of the poems.

(to be continued)

oppos th line o
thumbfashion
eyetoe eyemouth
magick collage against the night
when recycling texts
chosen these bondage
moonglue
rattled the cow
prison-house of renegade quotes
in a tree
free of desires

it was the keen hand absorption
when sorning pheasant
abundant morse code piano

and/or sheets twenty
non-sense of the
experimentation

anthem hem locomotive
meat-veer
sea-hen beast-church
thermometer abrupt barroom
doubt numb ether
under sclerotic chicken
erotic bow tie usury
standards virtual
and strong as a tongue

Emmett Williams
from AN ANTHOLOGY OF CONCRETE POETRY, 1967

The editor's own definition – were he to attempt one – would place the emphasis on poetry rather than on Concrete. Concrete as opposed to what? Analogies with the visual arts de-emphasize the poetic element in favor of the visual, which is but a single (though consequential) aspect of the new poetry. Yet it has been labeled (and the general reader will probably come to the book with some such preconception) a return to the poem as picture: to the Calligrammes of Apollinaire, the mouse's tail in Alice, the permutational poems of the cabalists, the anagrams of the early Christian monks, the carmina figurata of the Greek Bucolic poets, the pattern poems of the Babylonians, picture-writing itself. Indeed, the poem as picture is as old the hills, or the men who once lived in them, scratching their histories and fantasies in preliterate strokes on the walls of caves.

But the makers of the new poetry in the early fifties were not antiquarians, nor were they specifically seeking the intermedium between poetry and painting, the apparent goal of so many of their followers. The visual element in their poetry tended to be structural, a consequence of the poem, a "picture" of the lines of

force of the work itself, and not merely textural. It was a poetry far beyond paraphrase, a poetry of direct presentation – the word, not words, words, words, or expressionistic squiggles – using the semantic, visual and phonetic elements of language as raw materials in a way seldom used by the poets of the past. It was a kind of game, perhaps, but so is life. It was born of the times, as a way of knowing and saying something about the world of now, with the techniques and insights of now.

extant the right books
called snow on the
composition tablecloth
combs by doubt the ears
of the topic, slim
germ encyclopedia
visual snake poetry
contends remembers
with precision respecting
an avant language glue
room American has culled
eel language mountainous
sand, wakes bread to
practice the long reduce

klmrt po mo oi nn bniro
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j n gn k k nkk gnen jj

tune fire of awakened
contribu crow
restless sense

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sauce eye filtered
enti defi oin i oji

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nor hingegreen

hat eat was salt zawn
veer sauce tongue
abstract

zoo
verbatim
hovering outside
moose/duck
geranium mist wires
framed sea of
possibilities
nurture the
middle effect

mysterious components
pulp
the inside

letters are things
is not the very
ideas
in things to do

under
the boxwoods

mimosa flamethrower badminton

lexical spleen interpreted
light
a kind of fact

sentence phenomena
is thus
writing lichen

to the tooth fairy
forensic verbs verbatim

sour eggs fortitude
crater sole dealt

plus the lake of
images isolated
trout stamp loaf

a pure sun quill
plus pressed pew

to tear
was against
text collage
petrified Arp
1916 onto
compositions
output from
hours of sausage
a wreck spoon
broom soon sea
quick lest
dune object in
the lace ant
generous inks
key bodies
trace only
rhythms crucial
gestures arguably
ideas as fish
arbitrary markings
never utilize
the rational
constraints of
writing against
itself
reversed the
alleged signs
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within itself
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the statu of
classical revived,
again Rimbaud,
in which nothing

is socially of
its conventions

Wilhelm Katastrof to Swade Best
4 hrs ·

Im gonna write my 1st sonnet. Any tips?

Comments

Jim Leftwich write a 14-line poem.
then read Ted Berrigan's Sonnets, and read this
<http://jacketmagazine.com/40/henry-berrigan.shtml>
and read Bernadette Mayer's sonnets, and this
<http://jacketmagazine.com/07/spahr-mayer.html>
then read Shakespeare -- because you want to start out by writing
something in your own time and place, and then work your way through
the history behind whatever it is that you're actually doing
Jacket 40 - Late 2010 - Timothy Henry: "Time And Time Again": The
Strategy of...

JACKETMAGAZINE.COM

Like · Reply · Remove Preview · 1 · 3 hrs

Swade Best I was gonna say drink a beer and hope not to cry...

Like · Reply · 1 · 3 hrs

taken from
Emmett Williams, RIP
February 16, 2007 by Jan Herman

Emmett Williams

"I was a pretty good bartender once. And foreman of a landfill
project. I can wield a mean axe in the forest, too. Yes, I'd call
myself a poet before anything else, though I wouldn't call it my
occupation. Call it my preoccupation. Making poetry is the thing I've
always done, or wanted to do, whatever else I was trying to

accomplish. The thing that interrupts whatever else I'm doing. A 'disturbance' that I can't tune out.

Emmett Williams

I see no practical reason whatsoever for making poetry or art. But that's what I do, and there must be a reason for it. I wrote a spooky poem about it once, about this disturbance, how it was like the sound of a baby crying somewhere, you don't know where, and nobody else hears the crying, but you feel compelled to look in every room, comb the fields and forests, and you never get to the source of the sound. Something deep down inside that pushes you on full speed ahead even though you don't know where you're headed. And the poem, or painting, or whatever, is a by-product of the search. It sounds melodramatic, I know. But face it, it's something of a curse. The curse of Erato. Say, that's a good title!

Emmett Williams

I consider myself a Poet, capital P, without any qualifiers. Not a concrete poet, not a visual poet, not a veri-voco-visual-something-or-other poet, just a plain poet. But a poet who has found his expressive form in some untraditional ways of using language, of using it as raw material. My methods are closer to composing and painting and sculpting than to the methods of most other contemporary poets. I can write sonnets, too, and I have a fairly large body of more or less traditional verse, but that's not what interests me. I feel much more at home in the restricted landscape of "programmed" books like SWEETHEARTS or THE VOY AGE. Maybe restricted is a misleading word. I mean it the way Paul Valery uses it, where he says that the greatest freedom comes from the greatest strictness. I don't like to run off at the mouth in poems. I do that all day long. I'm not a diarist, or a politician, or a hysteric, or an analyst, or merely a recording instrument. A poet is a maker, a creator, and I take that literally.

Wilheim Katastrof

3 hrs ·

What if the United States spent roughly \$665,000,000,000.00 annually on poetry instead of global military domination?

8Ronnie Lee Bailey, Ojos Locos and 6 others

Comments

Citizen Meesh Smith we would have wars with our words instead?

Like · Reply · 2 hrs

Scott MacLeod Wow there would be lot of bad poetry

Like · Reply · 2 hrs

Jim Leftwich there would be a violent class war between poets who accepted the money, and poets who refused to accept it.

Like · Reply · 2 hrs

Wilheim Katastrof federally subsidized \$1000/wk asemics workshop happening now send cash

Like · Reply · 1 hr

Jim Leftwich it's a trap!

Like · Reply · 1 hr

Wilheim Katastrof all you can asemic writing, master classes, expert Q&A, the aimaginary at work in visual asemia, contemporary asemsters-exclusive membership, call now.

Like · Reply · 1 hr

Jim Leftwich all you can eat, asemic spaghetti

Like · Reply · 1 hr

Write a reply...

Jim Leftwich if the United States spent roughly \$665,000,000,000.00 annually on poetry instead of global military domination i am pretty sure i would be in the army

Like · Reply · 1 · 1 hr

Wilheim Katastrof fourier's industrial army

Like · Reply · 1 hr

Wilheim Katastrof poetry party battle; nursecore THIS!

Like · Reply · 1 hr

Jim Leftwich The PPB -- all it needs is a flag

four directional song of
doubt for five voices

of four directional song
voices doubt for five

song of four directional
five voices doubt for

directional song of four
for five voices doubt

four doubt of voices
song five directional for

directional for four doubt
of voices song five

four of directional song
doubt voices for five

four of song directional
doubt voices five for

directional four of song
for doubt voices five

song directional four of
five for doubt voices

song of directional four
five voices for doubt

you just never quite know
know you just never quite
quite know you just never
never quite know you just
just never quite know you

you you just never quite know
you just just never quite know
you just never never quite know
you just never quite quite know
you just never quite know know

you know just never quite
you quite just never know
you never just quite know
you just never quite know
just you never quite know

you just never quite you
you just never quite just
you just never quite never
you just never quite quite
you just never quite know

know just never quite know
quite just never quite know
never just never quite know
just just never quite know
you just never quite know

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jack scanned typical rative

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mance the everyday that

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in a medium bowl
minutes remove from water
heal oil in deep
to 6 minutes, drain

a hot dog also
variants include the corn
cheese chili and sauerkraut
the sausages were culturally

Bodhidharma was a Buddhist
Buddhism to China and
little contemporary biographical information
legend the principal Chinese

Sugar beet cultivated Beta
production sugar beets and
vulgaris maritima in 2011
value Turkey takes the

Thelonious Sphere Monk is
architects of bebop and
Monk was born on
moved the family to

Alone in San Francisco
Blue Monk Ruby My
Dear Round Lights Everything
Happens To Me You
Took the Words Right
Out of My Heart

such as in restaurants
machine which sanitizes dishes
parts per million chlorine
and fed onto rollers

Tijuana Fats closes Tijuana
Greensboro growing number of
the first sit-down
Mexican 1976 college restaurant

earshot of the Golden
sound of the foghorn
30 minutes at 2 a.m.
suppose out of nostalgia

Harpsichords vary in size
pivot in the middle
piece of quill nowadays
and the jack falls
plucking it again as
explained in detail below

what's past is prologue
Sweet Briar College Newsletter
Number 5 April 1973
harpsichord recital shortly after
face down in spaghetti

Earle Brown

Time is the actual dimension in which music exists when performed and is by nature an infinitely divisible continuum. No metric system or notation based on metrics is able to indicate all of the possible points in the continuum, yet sound may begin or end anywhere along this dimension." Similarly, all of the other characteristics of a sound – frequency, intensity, timbre, modes of attack-continuation-decay – are infinitely divisible continua and unmeasurable. The imposition of approximate scalar-systems is obviously possible and efficacious, but to deal directly with the experience of a continuum on its own unknown terms seems to imply that the unmeasuring eye and ear are their own terms and experiential justification and compatible with unmeasured experience. An ambiguous but implicitly inclusive graphic "notation," and alert, sympathetic performers, are conceivable catalysts for activating this "process" within continua.

plus de dépassement de la problématique de l'art

During this period of concentration, I created, around 1947-1948, a "monotone" symphony whose theme expresses what I wished my life to be.

This symphony of forty minutes duration (although that is of no importance, as one will see) consisted of one unique continuous "sound," drawn out and deprived of its beginning and of its end, creating a feeling of vertigo and of aspiration outside of time. Thus, even in its presence, this symphony does not exist. It exists outside of the phenomenology of time because it is neither born nor will it die. However, in the world of our possibilities of conscious perception, it is silence – audible presence.

Yves Klein, Overcoming the problematics of art

Thomas Jefferson had "potatoes served in the French manner" at a White House dinner in 1802.

The expression "French Fried Potatoes" first occurs in print in English in the 1856 work *Cookery for Maids of All Work* by E Warren: French Fried Potatoes. - Cut new potatoes in thin slices, put them in boiling fat, and a little salt; fry both sides of a light golden brown colour; drain.

04.15.2016

design a new shoulder has
tea snow destruction
deer by absolute in toes
obvious to poem for
eight ant fell felt
comprehensive when wind
bureaucracy as
buttons buttered even
the piranha bambi
bamboo piano register
which earned the
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passing whole lead
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nor pour the land who
knows no failures unearned
as a harvest of shoes
over a barrel rolling
barbarian fires into
the shrimp teeth entropy
wealth and plodding
rackets proposed
self-planning competition
reduced to mining
minnows expressed in
freedom from the
dictatorship of
neoliberal slogans